Dying in London. HER STRUGGLES AND TRIUMPHS.

be Fortunate Circumstance Which Led to the Discovery of Her Extracodinary Talent-Her Travels in the United States.

Jeany Lind, the silver-tonged soprand he in 1850 and 1851 created such exlisment among the music-loving pop-lace of the United States, is dying in or home, No. 1 Morton Gardens, Bol-m, S. W., London England, where she chmidt, her husband. The older gen-eration of to-day will recoilect distinctly he singer's tour of this country and ular interest which her appear-concerts excited. Mrs. Lind-Goldschmidt has for years been in priv-te life, yet she is remembered as the concessor of the most remarkable prano voice even heard. Of this fact to seemed herself to have been well ware, for it is related of her that when me one recently complimented in her resence Christine Nilsson as being the orld's first soprano, Jenny Lind interrupted the remark that she herself had organ that had never been excelled. But this may have been occasioned by

sy born of her life on the stage. Jenny Lind, who has universally en known as the "Swedish Nightinale." was born in Stockholm. There s to be some confusion about the seems to be some confusion about the date of her birth. Some authorities give this as February 8, 1820, while others insist that she came into the world October 6, 1821. At any rate, her introduction to the troubles of this mundane sphere was not under the most auspicious circumstances. Her father was a teacher of languages, and her mother varied the duties of naternity with those of keeping a school for young women. Consequently Jenny was left very much to herself, and grew up without much to relieve the monotony of a childish existence. But she found surcease for her sorrows in song. When she was yet only three years old to sing was her ruling passion—every melody that struck her ear was retained with an accuracy which caused general admiration; eo work was done without accompanying it with her clear voice, and no pain during frequent illness prevented her from finding consolation in song. One day when the child was about eight years old, Mrs. Lundberg, a Swedish actress, accompanying it with the relear voice, and was so surprised by the talent and native skill displayed by Jenny in the management of her voice that she strove to open the eyes of the child's parents to the treasure they possessed. Mrs. Lind, with the prejudices against the stage natural to a woman in her position in life, would not listen at first to any proposition from Mrs. Lundberg. However, the actress finally induced the ate of her birth. Some authorities life, would not listen at first to any proposition from Mrs. Lundberg. However, the actress finally induced the mother to take her child to Herr Crœlius, a music master living in Stockholm. He, upon hearing the little girling, was even more astonished than Mrs. Lundberg and instantly determined to present her to Count Pucke as a candidate for admission to the musical school attached to the Royal theater, of which the count was the manager. After some tuition Crælius took his pupil before Pucke, who, measuring the gentic little creature with uring the gentle little creature with astonished eyes, at once demanded of Crollus what he meant to do with such a child, for she surely had nothing to fit her for the stage. Crollus undertook to argue the matter with Pucke and finally secured permission for the child to sing. He awaited with confidence the result, and scarcely had she sung ten measures until the Count became as enthusiastic as Pucke and gave his permission for her entrance to the school. She was then placed under the care of Erasmus Berg, a profound and skillful musician. After studying under him for several years the Stockholm public was astonished one night at the appearance of a child in a vaudeville performance.

years the Stockholm public was astonished one night at the appearance of a child in a vaudeville performance. This was Jenny Lind, who at once became a favorite, and the prospect of her growing into an operatic star was exceedingly flattering. But when about 14 years old her voice failed her and she was compelled to retire from the stage. Credius, her old master, tried to reawaken the tones of his favorite scholar, but could not. At length her voice returned, but it was not the voice she once had, nor had it yet acquired the wonderful beauty and purity which marked it in later years. After a concert tour through Sweden she secured funds enough to take her to Paris, where she submitted her talents to Garcia, the famous teacher, who, however, told her that she must not expect to become a great singer. He told her, though, to rest for three months and then return to him. Jenny managed to live through the period of her probation, though all alone in the great city, and then again visited Garcia. He gave her hope, and she went industricusly to work and finally improved sufficiently to return to Stockholm. When in Paris Jenny met Meyerbeer, the celebrated composer, and two years later he invited her to join

dustriously to work and finally improved sufficiently to return to Stockholm. When in Paris Jenny met Meyerbeer, the celebrated composer, and two years later he invited her to join the opera in Berlin, and in 1884 she went to the Prussian capital. At first she made but little impression on the public, as her voice had not yet returned. But one evening when she stugging in "Robert le Diable," she felt that it had returned, and, inspired by the consciousness, sang the music of Alte with such force and power that she electrified the public and astonished Meyerbeer, who from that moment regarded her as the first of singers.

From this point her onward progress was rapid and her reputation was spread throughout Europe. She appeared in quick succession in all the European capitals save one—Paris—and then visited the United States, Cuba and Canada. Jealousy and intrigue prevented her singing in the Franch metropolis. When Meyerbeer rest met her in Paris he recommended her roost warmly to the director of the Academie de Musique, who complying with the maestro's request fixed a day for hearing her at the theatre. Rossini, Auber, Halevy and other noted musicians were summoned to hear her, but the director himself never made his appearance. Mile. Rosina Stolts, the then reigning queen of the Academie's musical corps, was the mistress of the director, and she forbade his presence on the occasion. Thus not even an offer was made to Miss Lind. She was so offended by this gratuitous insult that she would never consent after to appear in Paris.

Jennie Lind's voice was a soprano of great power. Its compass was two and a half octaves. The upper notes especially were clear, delicious in tone, flexible and perfectly at her command. Her wide was not the less remarkable in its measures and perfect purity of tone. Of the myriad of critics who heard her wide was not the less remarkable in its measures and perfect purity of tone. Of the myriad of critics who heard her wits her voice recovered its power not

he Celebrated Singer, Jenny Lind,

natural vocal powers and recondite musical science.

At the close of 1846 the affairs of the London opera had reached a crisis which compelled extraordinary enterprise on the part of Mr. Lumley, the manager of Her Majesty's theater. The whole operatic troupe, headed by Costa, the conductor, had abandohed the theatre and established themselves at Covent garden. Lumley had but one resource—viz.: to secure Miss Lind at any price. She had formed engagements in London and on the continent, the forfeits of which Lumley had to pay. After arrangements had been completed with Miss Lind, Lumley attempted to secure for her an adequate support. In this he was only partially successful, and Miss Lind found herself pitted against a very strong opposition, which she finally vanquished and won the favor of the London public. Her last appearance on the operatic stage took place May 18, 1849. The cause of her retirement is said to have been the objection of a man to whom she was engaged to be married to her further appearance. This engagement was afterward broken off. The operas with which she was most identified were "Robert le Diable," "Der Freischutz," "Norma," "Lucia di Lammermoor," "La Figlia del Regimento," Spontini's "Vestale," and Mozart's "Flauto Magico."

After her retirement from opera she continued to sing in oratorios and con-

Spontini's "Vestale," and Mozart's "Flauto Magico."

After her retirement from opera she continued to sing in oratorios and concerts and was on the continent thus engaged when in 1849 P. T. Barnum, the well-known showman, conceived the idea of bringing her to this country. After considerable negotiation he agreed to pay Miss Lind the then astonishing price of \$1,000 each for 150 concerts, he to have the option of closing the engagement after 150 had been given. This contract was modified after a time. In addition Mr. Barnum was to pay all her expenses and those of her servants and attendants. She stipulated that she must be accompanied by Mr. Julius Benedict (now Sir Julius), the London composer and director, and Sig. Belletti, the Italian baritone. Matters were arranged with these artists, and Mr. Barnum, then deposited with his London bankers \$187,500, the amount which it was estimated would be necessary to carry out his part of the amount which it was estimated would be necessary to carry out his part of the contract. After the engagement with Barnum Miss Lind refused several offers to sing in London, but under the management of the enterprising American she gave two concerts in Liverpool just previous to sailing for the United States. With his usual perspicacity Barnum had used every art to advertise the coming of the Nightingale and the people of this country were wild to sop and hear her. She arrived in New York Sunday, September 1, 1850, and thousands of people were gathered on the docks to greet her. At 12 o'clock that night she was serenaded by the 200 musicians of the New York Musical society, who were escorted to the hotel where she was stopping by about three where she was stopping by about three hundred firemen clad in their pictures-que uniform and bearing torches. For

que uniform and bearing torches. For weeks after the excitement continued unabated, and Jenny Lind's rooms were thronged by visitors, including all the celebrities of the day.

Barnum had offered a price of \$200 for an ode, to be sung by Jenny Lind at her first concert. Numbers of compositions were offered, but the following, written by Bayard Taylor, took the prize and was set to music by Julius Benedict:

I greet with a heart full of the land of the west,
Whose banner of stars o'er a world is unrolled.
Whose empire o'ershadows Atlantic's wide

breast,
And opens to sunset its gateway of gold!
The land of the mountain, the land of the lake,

And rivers that roll in magnificent tide— Where the souls of the mighty from slumber awake, And hallow the soil for whose freedom they

Thou cradle of empire! though wide be the That severs the lands of my father and thee,
I hear from thy bosom the welcome of home
For song has a home in the hearts o And long as thy water shall gleam in the

And long as thy heroes remember their scars,
Be the hands of the children united as one,
And peace shed her light on the banner of
stars!

Jenny Lind's first public concert was given in Castle Garden, New York, Wednesday evening, September 11, and was attended by about five thousand persons. She continued under Barnum's

was attended by about five thousand persons. She continued under Barnum's management until June 9, 1851, during which she gave ninety-three concerts. They went from New York to Philadelphia, and then visited Boston. Providence, Baltimore, Washington, Richmond, Charleston, Havana, New Orleans, Natchez, St. Louis, Nashville, Louisville, Madison, Ind., Cincinnati, Wheeling and Pittsburg, returning to Philadelphia and New York. The gross receips of the concerts were \$712,161. of which Miss Lind received \$176,675 and Mr. Barnum \$535,486.

A few days before the first concert Barnum told Miss Lind that he wished to change their contract because he was convinced that the concerts were going to be a greater success than he had anticipated. He told her he wished to give her not only the \$1,000 previously agreed upon, but, after taking out \$5,500 a night for his expenses and services, he wished to give her half the balance. She was, of course, surprised and delighted, and at the suggestion of Barnum she secured a lawyer to look after her interests, and after much quibbling by him the new contract was signed, with the conditional privilege on her part of terminating it after fifty or 100 concerts were given. Miss Lind had with her as private secretary Max H. Hjortzberg, her cousin, who constantly annoyed Barnum with proposals to change the contract—probably at first without Miss Lind's authority. He had also some influence with his cousin, and finally after enduring much annoyance Barnum agreed to consent to a cancellation of the contract upon the payment of a certain forfeit which the altered document had embraced.

When the company finally reached

which the altered document had embraced.

When the company finally reached Philadelphia, where arrangements had been made to give the concerts in a building which had been erected for a circus, Jenny Lind, under the influence of bad advice, refused to sing there, as she said the building was but a stable. Then Barnum consented to a breaking off of their relations, and she undertook a concert tour of a portion of the country under her own management. In this she was quite successful. Had she remained with Barnum he would have brought her to Chicago. During Miss Lind's last tour she visited Syracuse, N. Y., and while there she gave Mrs. J. N. Crawford, now of Chicago, the daguerrectype from which the portrait which ornaments this column is taken. Miss Lind's tour lasted but a few weeks, then she retired to Niagara Falls, and afterwards went to Northampton, Mass. While at the latter place she visited Boston and was married to Otto Goldschmidt, the German composer and planist, to whom she was much attached, and who had studied music with her in Germany.

· During her trip under Barnum's man-

agement many interesting incidents occured. One night in Boston a girl went to the ticket office, and, laying down \$\frac{8}{for a ticket, remarked, "There goes half a months earnings, but I am determined to hear Jenny Lind." The songstress heard of the circumstance and sent her secretary with a \$20 gold piece to be given the girl. The young woman cried with joy when she received the gift and heard the kind words with which it was accompanied.

In Washington Daniel Webster, Henry Clay, General Cass, Colonel Benton, and many other notables, including President Filmore, called upon Miss Lind. Upon hearing one of her songs in the concert hall Mr. Webster to signify his appreciation rose from his seat and saluted her with a most profound bow. Miss Lind visited the tomb of Washington, and while at Mount Vernon she was given a book from the library with the autograph of Washington on a fly-leaf. This memento of the great man she treasured highly.

At Natchez, Miss., while the steamer was taking on fuel, she sang before an audience of about a thousand people, composed of a small number of planters and their families, the greater portion of the gathering being negroes. But she sang with as much care as if before a party of the severest critics,

At Madison, Ind., a speculator induced Mr. Barnum to stay for one concert under a guarantee of \$5,000. When the company arrived there they found that the performance was to be given in a pork packing house, the only building of suitable size in the place. The singer, however consented to appear, which was a little surprising in the light of her objections raised against the accommodations in Philadelphis.

In Havana the people objected to the high prices charged, and before Miss

the accommodations in Philadelphia.

In Havana the people objected to the high prices charged, and before Miss Lind had sung a note she was greeted with a storm of hisses. She calmly went at her work and finally conquered the prejudices of her audience, who before her singing was finished went wild with enthusiasm. They recalled her five times, but she each time responded with a very cold bow, nor could she be induced to sing again. When she had finished four concerts she refused to make another engagement to appear, and, though the entire Havana public and press importuned her to retreat and press importuned her to retreat from her position she stubbornly re-fused.

fused.

After her marriage she, with her husband, returned to Europe. They lived in Dresden for some time, and in 1856 returned to London, where they have since been, with the exception of such time as was taken up by concert tours of the provinces. Three children were born to them, one daughter and two sons. Their home for years has been a house covered with vines and surrounded by trees and flowers, but Jenny Lind has been for a long time a confirmed invalid, and would very rarely see the casual caller. To sll Americans who knocked at her door to pay their respects, the servant, who has Americans who knocked at her door to pay their respects, the servant, who has lived with her for the past thirty years, delivers the message that "Jenny Lind wishes them to say that she will never cease to love the American people with all her heart." She recently had a stroke of general paralysis, which, however, left her brain unimpaired.

In private life Jenny Lind has been a most charming woman. She is very

In private life Jenny Lind has been a most charming woman. She is very charitable, and even up to the date of her recent illness was in the habit of, without material recompense, giving musical instruction to a class of poor young women. When on the stage her munificent and genuine liberality was almost prodigal. The immense proceeds of her American tour were devoted to the establishment of a free-school system in her native devoted to the establishment of a free-school system in her native land. When in America she also disposed of large sums in charity. She heard of a society in Sweeden the object of which was to take unfortunate children out of the hands of their particle. ents' by whom they were compelled to steal, and place them in better circumstances. Benevolent people subscribed annually for the support of these children, yet the means for this purpose were small. She at once gave a performance, but insisted upon duble prices, which returned large proceeds, which were devoted to the purpose named.

Upon the death of Mendelssohn, November 4, 1847, Miss Lind was much affected and she immediately took the iniative in a movement to render a worthy tribute to his memory. A concert was given in London, December 15, 1848, in furtherance of this idea. "Elijah" was the work chosen by Miss Lind to do homage to her departed friend. The serious part of the work was written expressly for her by Mendelssohn. The receipts exceeded £1,700, and led, with subsequent additions, to the foundation of a permanent scholarship, the first scholar elected, six years later, being the English composer, Sir Arthur Sullivan, and author of "Pinafore" and other similar works. Upon the death of Mendelssohn, Nofore" and other similar works.

NOVELTIES IN MEN'S WEAR.

The latest thing in English made braces sent over here for spring orders are broad in the web and have an air of solidity about them.

One of those very smart fellows has turned out a miniature rule in silver to be worn as a charm on a chain and having on one side the words: "Let's measure that yarn."

The trade in dickies was all but paralyzed when cheap shirts and high vests came along, but business in false fronts has been somewhat revived by the victims of the Jaeger fever.

All sorts of things are to be found in cape.

All sorts of things are to be found in cane handles, some hold a pipe, others a cigar cut-ter, while one is a pistol stock with a barrel in the stick, for which cartridges to fit are

Traveling handkerchiefs are made buff and blue centers with some shades borders, contrasted, corners either plain white or bright colors, others with printed corners. A povelty is in printed damask.

city is in printed damask.

The band bow of white lawn will continue a popular article for an indefinate period. Next to the lever sleeve button, it will always be respected as the greatest foe to profanity now on the earth.

New embroidered handkerchiefs are one-quarter inch or one-half inch hems, with two-colored embroidered inside figures and extra corner figures; others simply corner embroidery jockey cap and whip, white horseshoes with colored nails, etc.

The attempt to introduce colors in men's dress for evening wear might just as well be abandoned. The gentlemen of to-day are too gallant to take from the ladies their special prerogative in the matter of ball and dinner costumes.

There are certain neckwear patterns in the

There are certain neckwear patterns in the market that had better be given to Sir John Thurston for distribution among the natives of the Fiji islands. Civilization has no use for these glaring combinations of bad taste and absurdity.

New cashmere hosiery is in soft fawn shades, quarter drabs, tipped heels and toes of white merino. The same soft shades appear in merinos with neat double or single hair line stripes. In the finer grades the stripes are silk.

stripes are silk.

New winter glovers are fine angers with subdued two color back stripes and genuine Scotch knit in soft checks and bright mixtures. New camels hair gloves are blacks and snuff browns, with bright colored stripes, with double wrists, Scotch besther, mixed mittens, some with one finger for driving.

Sleeve links, of gold, or what looks so much like it that nitric and hydrochloric scid would have to be called in to tell the difference, elegantly finished and set with fine counterfeits of precious stones, are offered at low figures. The improvement lately made in jewelry of this class is indeed remarkable, and thus is taken another step in the direction of assisting the poor young man to resemble in ornamentation his more successful brother.

How He Lives and Whoeks in His London House.

HIS EARNINGS AND EXPENSES.

How He Spends His Money-His Private Life-A Glimpse in His Workshop at Home-Who His Friends Are.

LONDON, Oct. 15.—[Correspondence of the BEE—Copyrighted.]—When Henry Irving was leading man in the Theatre Royal, Manchester, a very modest lodgng served his turn, and he never ed of the luxury with which his eculiar genius would endow his future ome in London. Good industry and good luck combined have brought him home more gorgeous than ever an English actor beheld, except upon the stage—a palace beyond the ambition or the conception of either the would-be aristocratic Shakespears or the pam-When Irving settled in London as a

years ago, he was not regarded as even possible, much less the probable, Elisha on whom would fall the mantle of the Keans, Macreadys, Phelps, and the other great Shakespearlans. used ' to live in cosey in old-fashioned streets. and thought themselves lucky if they were invited to dine with a knight. The times have changed. The actor is now the owner of a palace and the patrons of aristocratic amateurs and other small fry. Your Richard III. of last night slept in a mansion, breakfasted with the prime minister, lunched with a bishop, took tea with a duchess, dined with a prine, and supped with the wits and fops of Upper Tendom.

character actor, now some eighteen

Henry Irving told his audience on the closing night of a recent season that his receipts for that season had been \$180,000. The margin of annual profit requires some spending. The cost of his two boys' education at Eton, where every lad is supposed to inherita title or be the son of a millionaire, will absorb an appreciable slice. The scene painter and stage upholsterer claim a small forand stage upholsterer claim a small for-tune over each play presented. The old book collector plunges his hand deep and often into Irving's pocket, but that is a mere flea-bite, One day he saw an old work that contained plates of cos-tumes. Irving fancied it and bought it, though he had not quite all the cash in his pocket at the moment, for its price was \$360, I think it was \$700 he gave at a sale for a Shakespeare scrap-book.

These little knick-knacks come not so easily into the hands of less favored mortals than the prosperous actor mana-

Irving has for several years lived in a suite of rooms at a street corner in New Bond street, as it might bethe first floor corner of the Hoffman house. Then he built himself a house at Hammersmith, of the latest fashion without and within. The chambers at Bond street have been The chambers at Bond street have been retained, and it is there that his chief work was done; there he evolved those masterly conceptions that have placed him at the head of living interpreters of Shakespeare, and there he acquired the means of carrying out his magnificent designs. His dining room was conventionally furnished, save for a few bronzes and other artistic gems, mostly related to his own art. His study then and now proclaimed the man, and always will. Irving is first and foremost a student, a consumer of the midnight ways will. Irving is first and foremost a student, a consumer of the midnight oil. His nature and his art blend perfectly. It was a queer notion to fill its windows with churchy stained glass. Perhaps the results of disorder and higgledy-piggledy are less perceptible. This sanctum is wont to have a chaotic character; books find their way from the shelves to the floor, and there lie in gypsy-like defiance of inartistic primness. A table crawls out from its A table crawls out from its ness. A table crawls out from its proper corner into a harum-scarum position handy for the workman student who seems to have been testing its strength by the piles of books and manuscripts heaped upon it almost anyhow. Many a play in manuscript finds its way to Henry Irving. Not a few he has bought and paid for handsomely. One at least he bought from an American in America. Whether he expects to put any of them on the stage is another matter. He has not done with Shakespeare yet.

About the walls hang a gallery of paintings, engravings, and sketches of his many eminent friends—actors, actresses, statesmen, poets, a noble army of notables, and among them his American comrades are conspicuous, Ellen Terry's strangely sweet, expressive face gleams out from various disguises, charming in all. Rossi contributes a face gleams out from various disguises, charming in all. Rossi contributes a signed portrait of himself, "a l'amico Irving." The place is a vertible mussum for its interest, and a Noah's ark for its delightful disorder. It may be that a hat has been popped on a bust, or a coat fung over a precious folio on the floor, or a pile of cigar boxes tipped over a bundle of Mss. But the rich artistic tone of the place. with its true odor of hard-work sanctity, is itself its finest ornament.

The Hammersmith home was long in the building. Whether the dainty

odor of hard-work sanctity, is itself its finest ornament.

The Hammersmith home was long in the building. Whether the dainty notions of the master demanded unwonted pains or changes of design I know not, but the result is a home of which the owner may well be proud; the same elegance in furnishing, the same profusion of art handiwork, of costly books, vellum antiques, lordly bindings in tooled morocco, and working editions meant for service and not for show. In summer the beautiful garden is a favorite rendexvous for intellect and beauty, and it would be hard to name a garden-party more sought after than those of Henry Irving.

While he evidently rovels in the luxurious, Irving's keen perception of the fitness of things keeps his tastes and their gratification severely within bounds. Though in his dress he is studiously elegant and fashionable, there is a marked quiet in his barring which takes off the suspicion of display. In other words, Irving is a true gentleman in demeanor, and gains in dignity by his apparently absent air. He is fast turning gray, but he is now in his fifties. One of his bosom friends is John L. Toole, an old school comedian, or perhaps farcist is the more correct word. These two struggled hard in their early days, were always good chums, and Irving never forgets his early friends. Several have been in his company ever since it was formed. For a brief while there was once an English baronet among them, nothing of an artist, but Irving was generous and the baronet was poor. Later on the baronet married a wealthy American, and no doubt will appreciate his patron's kindness. Another of Irving's old time comrades met with a fatal accident at rehearsal—not in Irving's theatre, but Irving's help was forthcoming at the right time. Another of his old friends is Sims Reeves' annual benefit

concert Henry Irving always gives a recitation or a reading, usually both. Last time I heard him on this occasion, Irving recited a poem from the Grecian mythology with remarkable power. His reading was a comic piece from Dickens; but though the cutting from which he read was lined and underscored and fresh punctuated for the occasion, it was poorly done, and fell flat. Yet nothing is droller than his "Jingle," a character he looks to the life and acts with great gusto. Long ago, in his unknown provincial days, I saw Irving in a part which it is possible his American admirers never heard of. The Davenport brothers had been making a great stir in England with their spiritual manifestations, and their tricks with the cabinet they carried with them. They had visited Manchester and their tricks had been discovered by two young actors then on the local boards. One of these was Frederick Maccabe, whose entertainment, "Begone, Dull Care," is known in America. He and Philip Day, comedians both, set to work to practice the cabinet feats, and when they could do them neatly they gave Philip Day, comedians both, set to work to practice the cabinet feats, and when they could do them neatly they gave semi-private displays in a hall. One Ash Wednesday, when the theaters were closed by law, it was decided to give a public exposure of the Davenports in the largest hall in the town, and on that occasion Henry Irving appeared as "Rev. Dr. Ferguson," that being the name of the plausible divine who had done the talking for the Davenport brothers. Irving was made up to perfection; we saw the soft-sawder showman before us, with the same big white tie, the same nasal twang, and the same—or perhaps a slightly improved—eloquence. the same nasal twang, and the same—or perhaps a slightly improved—eloquence. The ghosts duly walked, the ropes released their captives, and the pious ejaculations of Rev. Henry Irving were like sweet streams in a very dry land. The echoes of our boisterous laughter come back as I recall that delicious treat, and of all the great tragedianss repertory, there is no part I should so much wish to see again as his Rev. Sanctimonious O. Ferguson.

GEOFFREY QUARLES.

RECENT INVENTIONS.

A machine for engraving designs, letters, and figures on ivory, metal, glass, etc., has recently been invented.

One of the devices proposed for the Paris exhibition of 1889, is a traveling platform which will convey passengers at the level of the floor and grounds through parts of the

exhibition.

A Danish firm have introduced a non-condoctor of heat for water-pipes and boilers, principally made from sawdust. The composition can be moulded into the required form and applied cold. It does not injure the metal in contact with it, and water or steam leaking out will pass through it without spoiling it.

Mr. McCallum, of New York, has devised a method of ventilating drains by means of the flow of the running sewage. His system consists of dividing the sewer into sections by means of shafts to the surface and valves, so that as the sewer flows it creates a draught which changes the air in the sewer and mixes it with fresh air before it is discharged.

A new material for excluding dust and draughts has been brought out. It becomes pliable when heated, and can thus be fitted to the outlines of doors, windows, and so on. It retains its shape on cooling until softened by hot water again. The composition is enclosed in a fillet of maroon-colored cloth, which is nailed to the frame of the window or the stile of the door.

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